McGILL DAILY
WEDNESDAY, FEBRUARY 9, 1977
VOL. 66, NO. 72
3 CENTS

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Stating that the private sector's influence in education was rising, Besner commented that "the 'Conseil du Patronat' is behind the counter-reform" and he added that the new reforms would turn the masses into illiterates. "I define literacy as the ability to master one's reality," Besner quipped.

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continued on page 11

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In bilingual or multilingual societies, language has often become the focal point of these movements. Lambert, referring to Quebec, said that a "strong case can be made for the role that language has played in this phenomenon".

"Ethno-linguistic identity lies at the base of this, the belief that one's own group is special and unique in important ways" he continued. "The more important it is for a group to protect its culture, the more important it is for a group to protect its culture, the more important language becomes". Language then "serves as a filter through which all things must pass".

Lambert expressed the belief that these movements are "heavily socialized to think that their group is different". He continued that he is "inclined to take the position that culture and language may affect styles of personality but that they do not have an impact down into one's personality".

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As sentiments of this sort spread through the system, Lambert pointed out, the downgraded group can react in one of two ways. They can either accept this and downgrade themselves or they can react against it. Beliefs of this sort were the foundation of Quebec's Quiet Revolution.

The truth of linguistic matters "apparently plays little part in these matters" he added.

Even children, who are educated bilingually in Quebec are at odds here for there is "nothing in society that fosters or helps them in the next step of contact" he added. The English and French in Quebec are "like two solitudes bouncing off each other".

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Hypnotism a true tool

By Hilary Rosenberg

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today

Women's Intramural Basketball:
Today in Gym 2; 5:30 pm, Meds vs P and OT II; 6 pm, Meds vs PE II; 6:30 pm, Grads vs P and OT, All stars.

Starving?:
Mrs. Lucie Provost, dietetic intern, is available for nutrition counselling and diet information at McGill Health Services, daily from 9 am to 5 pm until March 6.

Community McGill:
Can you spare a few hours tutoring elementary school children in Little Burgundy? If so come to Union 406 today between 2 and 4, tomorrow between 10—1.

Carnival Ski Races:
New feature of this year's Winter Carnival is an intramural ski race. Open to everyone who carries a McGill Student I.D. The course is a Dual Giant Slalom, and the competition is between faculties. Show up at the start between 11 and 1 o'clock on the Curé Deslauriers (the mid-station of the orange chair) for your number. Remember, everyone is welcome. It doesn't matter what your skiing ability may or may not be!

Debating Union:
All-new debate training program for novices and experienced debators is getting into gear. Everyone is welcome. Tonight. 7:00 pm. B42 in the Union.

McGill Christian Fellowship:
Contrary to information on factsheet, there will be no meeting today.

Hockey:
McGill Redmen vs Bishop's Gaitors; Winter Stadium; tonight at 8 pm.

Mao Tse-tung Thought Study Group:
The title of this week's meeting is "Clarion call of the great proletarian cultural revolution" Organized by McGill Branch Communist Party of Canada Marxist-Leninist) tonight at 7:30 pm in room 327 Student Union Building.

Liquor Permits:
All student groups planning to hold events in March which

continued on page 12

McGill Film Society presents:

TONIGHT: **Touch of Evil**
7:00 pm
U.S.A. 1958; b & w, 98 min.
Dir. Orson Welles w. Orson Welles, Charlton Heston, Akim Tamiroff

The Magnificent Ambersons
9:30 pm
U.S.A. 1942, b & w, 88 min.
Dir. Orson Welles w. Joseph Cotten, Agnes Moorehead, Tim Holt
L 132 75 cents

FRI. FEB. 11: **Anna Karenina**
U.S.A. 1935, b & w, 95 min.
Dir. Clarence Brown w. Greta Garbo, Frederick March, Maureen O'Sullivan
7 & 9:30 pm, L 132, 75 cents

SAT. FEB. 12:
Alice Doesn't Live Here Anymore
U.S.A. 1974, colour, 113 min.
Dir. Martin Scorsese w. Ellen Burstyn, Kris Kristofferson
7 & 9:30 pm, L 132, $1.00

Info: 392-8934

Say it with a Classified!

Special rates apply for February 14th only.
$1.00 for 12 words; 15 per each additional word
Deadline: Noon Thursday, Feb. 10.
392-8902—Ad Office

BRASSERIE ACTE 1

Supper Specials
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Served Mon. through Sat. from 4 PM to 8 PM
For your viewing pleasure two 7 ft. giant T.V. Screens

Les Terrasses Easy access via McGill College & de Maisonneuve Entrance
Tel: 849-0525

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- navy coats & pants
- combat jackets & shirts
- insulated boots
- rucksacks & sleeping bags
- special down parkas

752 Sherbrooke St. W.
across from Campus

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CHINESE RESTAURANT
EAT AT
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新銀月酒家
FULLY LICENSED

FREE DELIVERY
SPECIAL CHINESE BUFFET
$3.25 All you can eat
Choice of Over 10 Dishes
Monday to Friday
11:00 A.M. to 2:00 P.M.
Sunday
4:00 P.M. to 8:00 P.M.

DOWNTOWN
1455 MANSFIELD STREET
842-8481

McGILL WINTER CARNIVAL 77

Winter Carnival '77

AT THE MOVIES

Today:

Spaghetti Eating Contest
—12 pm in the Union Pub
—50 cent entry fee per team member

Afternoon Beer Garden
—1—5 pm in the Union Pub

Orson Welles Festival
—"Touch of Evil" 7 pm
—"Magnificent Ambersons" 9 pm
—L 132
—$1.00

Tomorrow:

Faculty-Student Wine & Cheese Party
—4—6 pm
—R.V.C. West Lounge
—Wines supplied courtesy of Andrés Winery

Skiing Film Festival
—"Downhill Racer"
—6 & 9 pm in the Union Ballroom
—Admission: 50 cents

Bavarian Night
—Live Music
—8 pm, Union Cafeteria
—Admission: 75 cents
—Beer 3 for $1.00

Call 392-8977 for more information.

The Weekly

Images of the West

by Hélène Bruneau

"Far-off fields look greener."

How often has one overheard people saying that they just visited the Musée des Beaux Arts or Musée d'art Contemporain? Yet one need not look very far to discover another fine museum, the McGill University McCord Museum, across the street from the front gate of the campus, on 690 Sherbrooke St. W.

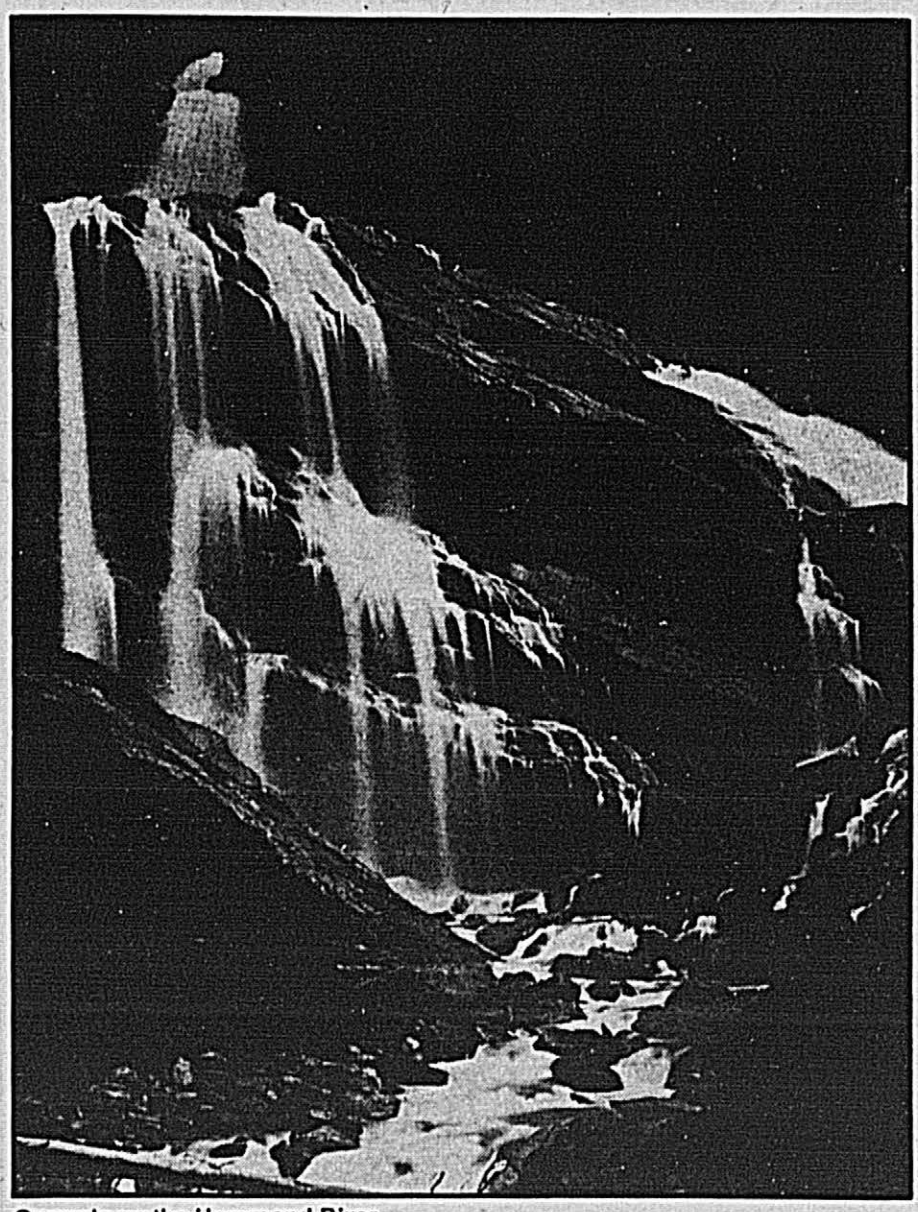
A fine exhibition opened on Friday, February 4th. "Into the Silent Land" is a photographic survey of the Canadian West from 1858 to 1900, consisting of some rare prints of the Boundary Commission (1858-1862) as well as original prints depicting travel and exploration in the Great West. The collection uncovers many aspects of the history of the West; including the dreadful plight of the Indian people and the bravery of the explorers confronting magnificent but unknown spaces. At the same time, the photographs convey the progression in the tentative and experimental uses of photography in its early stages.

When photographic processes were introduced in 1839 they elicted wonder and incredulity. Many critics and observers marvelled at the truthfulness, the reality, the objectivity and minute detail presented by the new medium and consequently it grew in popularity.

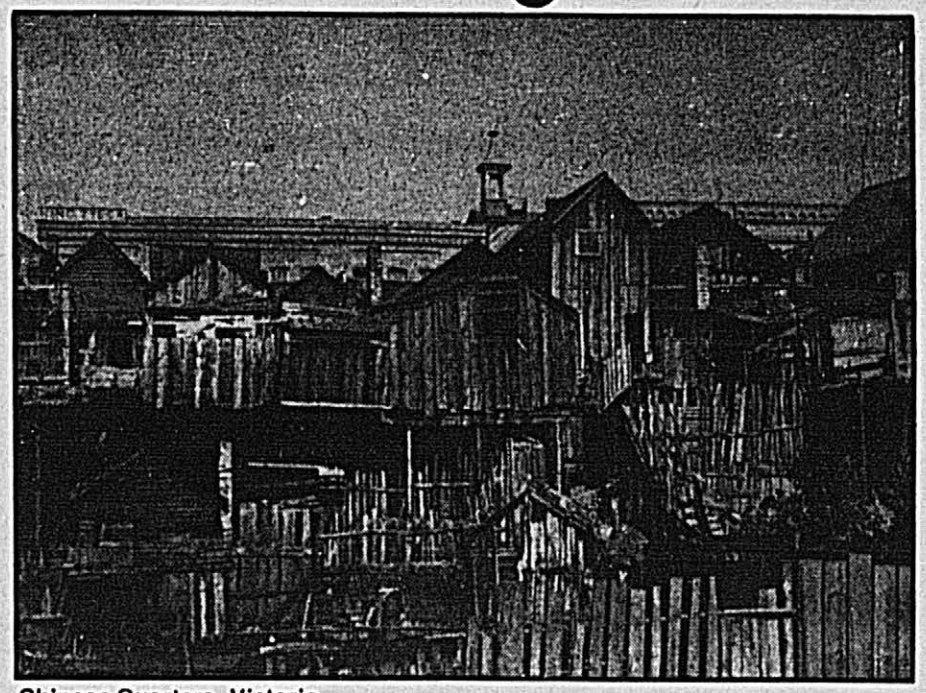
This medium of ultimate objectivity gradually replaced the artist's work. In reporting images of the continents and countries explored, however, many difficulties arose in the new technology making it a task on expeditions; photography required a great deal of equipment and time since a portable darkroom had to be included in addition to the bulky cameras!

In 1858 a dry glass plate was developed, opening the doors to landscape pictures. In that year appeared the first outdoor pictures by Humphrey Lloyd Hime of the expedition to the Assiniboine-Saskatchewan River valleys.

The photos (6" x 8") show the encampments, the residences and churches of white men contrasting the portraits of various Indian half-breeds. These portraits particularly posses a nice quality and composition. The second series narrates the erection of the boundary between British Columbia and Oregon territory (1858-1862). One explicit photo depicts the "Cutting of the 49th parallel": men pose with their shovels and axes and the clearance in the forest behind them displays their long and hard labour. Once again one finds the portraits of Indians, their faces betraying a rugged life and their eyes convey melancholy.



Cascade on the Hammond River.



Chinese Quarters, Victoria.

In spite of the prevalent blurriness of the images due to inadequacies of that time, these photographs are revealing.

In the 1870s a new technique had been developed: that of a paper negative and gelatine emulsions, thus eliminating processes of sensitizing and developing in the field, the cameras became smaller and more portable, lenses faster and sharper. This improvement is apparent in the clarity, lighting and depth of field in all the subsequent series of photos.

The 1872-75 Expedition, of the Royal Engineers, concerned the marking of the international boundary by location the 49th parallel up to the Rocky Mountains. This series resembles the scenes from early "Cowboy and Indians" movies; with titles life "Ox Train Crossing - Dead Horse Creek "On Their Way West", "Red River Transportation Company's Steamer at Dufferin" etc. A provocative photo of twenty Crow Indians found on the boundary line, 640 miles west of Red River, chills one to the bones.

The Geological Survey to determine a route for the Pacific railway in 1871 some characteristic views of a "stretch of one-hundred and fifty miles passed through dense and pathless forests and jungles unbroken except by swamps and rivers."

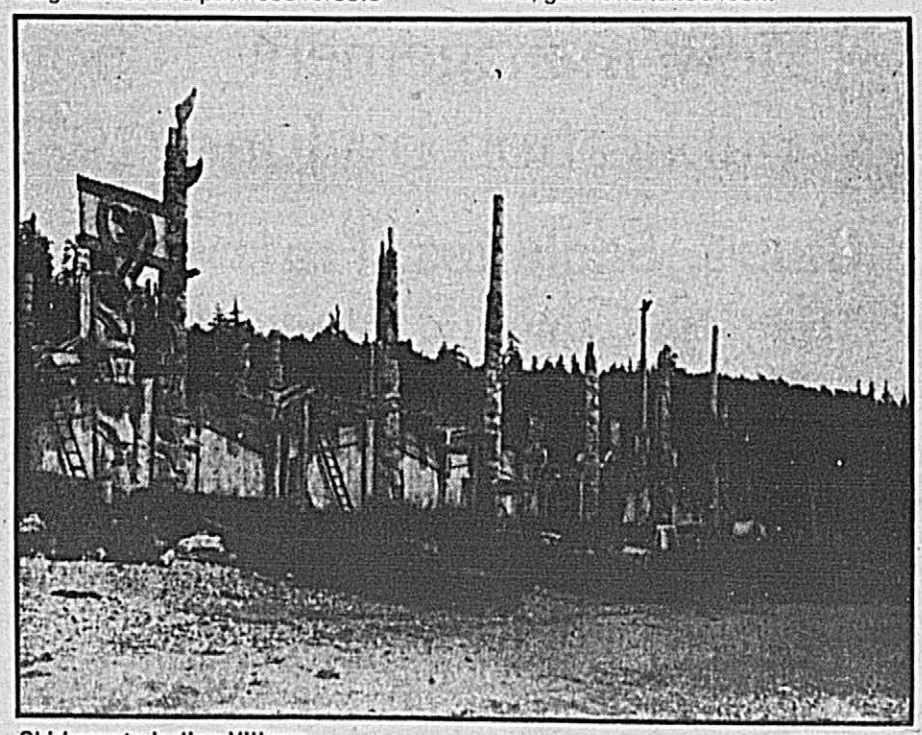
The velocity of the falling waters is captured as though the 400 ft. cascade materializes in front of one's very eyes in a fascinating photo by Benjamin Baltzy.

The photographs of 1870-1880 by Dawson bear an ethnographically important element since they investigate the Haida Indians and their habitats, fronted by remarkable totem poles, all of which are non-existent today.

The closing photograph "Surveyors Ascending a Mountain" is analogous to the evolution of photography. These photos link our time and a Canada about to be transformed by the hands of the white man.

A finely carved totem pole standing 25 ft. tall and 3 ft. in diameter, welcomes one upon entering the museum, on the second floor there is the "Artisanat Québécois" and "Lands of the St. lawrence", two interesting exhibitions of Canadian and Québécois culture of the 19th and early 20th century.

Visiting hours are from 11-6 p m on Friday, Saturday and Sunday, admission free, so if you have free time, go in and take a look.



Skidgegate Indian Village.

I Love You Rosa

A love story set in 19th century Jerusalem. "The most celebrated Israeli film to come along since 'Sallah' ..." Nominated for the Academy Award for Best Foreign Language Film.

Time: Thurs. February 10th, 8 pm
Place: Frank Dawson Adams Auditorium
Admission: $1.25

HILLEL 845-9171

NOTICE

The McGill Daily will take a break on Friday, Feb. 11 ...

The deadline for submission of ads for Monday, Feb. 14 is on Thursday, Feb. 10 at noon.

Info—392-8902

McGill History Students' Association
in conjunction with the
Department of History
present
DON MACGILLIVRAY and DAVID FRANKS
speaking on
"The Working-Class Culture of Cape Breton"
Thursday, Feb. 10, Leacock 110, 3:30 pm

Union Cafeteria

Thursday's Special

Lasagna
Meat Sauce
Buttered Peas
Tossed Salad
Garlic Bread
$1.49

11 am—2 pm

HUNGER PANEL

Even in these days of rising food prices, many of us have little conception of the pain of starvation: [not to be confused with the poor starving student syndrome!].

The aim of this HUNGER PANEL is to raise consciousness....

Presenting the issue will be panel members from: World Vision, Red Cross, Food for the Hungry, Oxfam and The Social Justice Committee of Montreal [10 Days for World Development].

THURS FEB. 10 8 PM LEACOCK 132

ACHTUNG! ACHTUNG!

Old McGill '76—that's last year's year book—under new management, is now being prepared for publication by June, 1977

Clubs, Societies, Frats:

There's still time to submit photos and written material covering activities and events of 1975-76.

Photographers:

We need general McGill shots, photos of McGill during 1975-76 [esp. sports] and creative photography [no trees, please].

Submit your material with your name and telephone no. at the Students' Society office on the first floor of the Union, clearly addressed to Old McGill '76.

Deadline: Please let us know what you plan to submit by **Friday, February 11.**

Dance

Take a Chance With Modern Dance

by Sasha Cunningham

The oldest Canadian modern dance company, **Contemporary Dancers** of Winnipeg, is performing at McGill's Moyse Hall this month. **Contemporary Dancers** is unique to Canada for several reasons, their age not being one of them. Rachel Browne, artistic director and founder of the company, perched herself on the edge of her seat in Montreal's Pam-Pam restaurant and outlined why her company is different.

"We set about consciously to form a different kind of company," she began, "we are not based on a particular technique nor are we fulfilling the vision of one choreographer, artistic director, or founder. We are strictly a repertoire company. By that I mean we perform many different works done by different choreographers. This forces the dancers to learn techniques others than the ones I teach in my class."

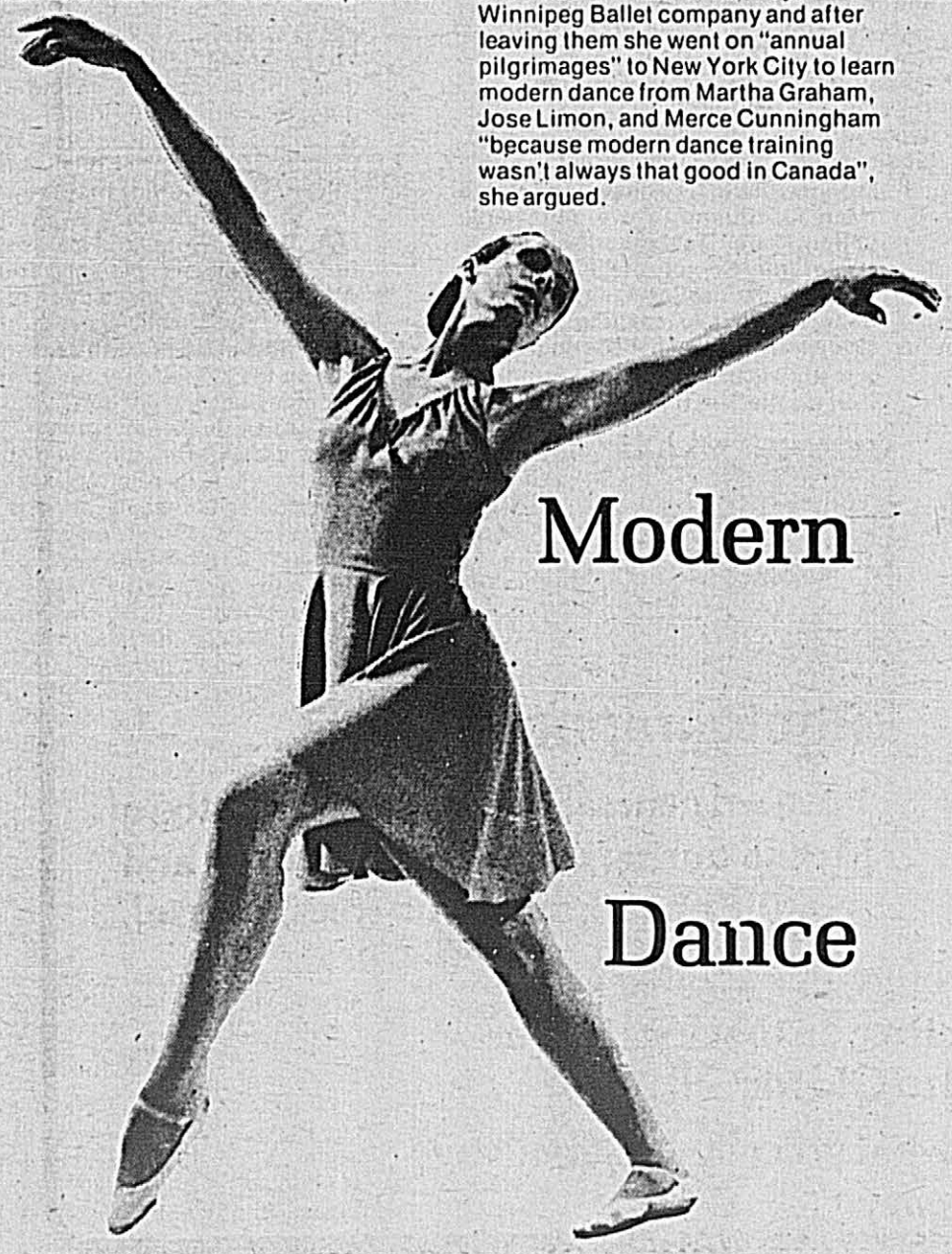
The twelve dancers of Browne's company sign a seven month performing contract. During this time they study both ballet and modern dance twice a day with Browne and Kenneth Lipitz, a member of the company.

On the off-season the company disbands and goes to study different modern dance techniques. Because the company is repertoire, the dancers must know how to adopt to the demands made by each choreographer whose works are part of the company repertoire.

In their program at McGill they will perform works choreographed by Cliff Keuter, Anna Blewchamp, Rachel Browne, Rodney Griffin and Linda Rabin. Implicit in the choreography of each one of these choreographers is a technique, a technique that is as different as the individuals themselves. In order to do the choreography justice, the **Contemporary Dancers** must understand the subtleties of it and must be able to perform the piece as close to the original intention of the choreographer as possible. It is for this reason that the dancers use the five month off-season period to study under teachers other than Browne and Lipitz.

When asked if she felt her company suffered from this lack of a single base technique, Browne replied: "Our company is professional; we have the training and the technique to be able to adapt ourselves. The dancers are very satisfied with the fact that we are a repertoire company because it gives them a chance to flower and approach different ways of moving. I don't think they suffer, I think they grow."

Browne herself is trained in both ballet and modern dance. At one time she was a member of the Royal Winnipeg Ballet company and after leaving them she went on "annual pilgrimages" to New York City to learn modern dance from Martha Graham, Jose Limon, and Merce Cunningham "because modern dance training wasn't always that good in Canada", she argued.



Rachel Brown,artistic director and founder of **Contemporary Dancers** of Winnipeg.

Browne teaches modern dance to the company, but does not teach either the Graham, Limon or the Cunningham technique. "I teach my own technique", she said.

She believes it is important for her dancers to know ballet as well as modern dance and claims that "the dancers don't get just a hodge-podge of training", but that there is great consistency. "We are just separate dancers who are dedicated to the idea of the company. What makes us work on stage is the community of spirit," she explained.

Browne was motivated to found **Contemporary Dancers** from what she described as a "very personal need to dance." She had stopped dancing but realized it was impossible to sever her involvement with dance entirely. What began as a single performance with a group of friends evolved into a permanent company in 1964. Her decision to make the group a repertoire company, came from a recognition that there was an important need for one in Canada. Browne believes that her dancers bring a special quality to other people's choreography. The fact that they can give their audiences a broad program of contemporary modern dance she feels, "makes them unique."

On February 17 and 19 **Contemporary Dancers** will perform four works. Three of them have never been seen in Montreal before: **Rialto** choreographed by Rodney Griffin, **Interiors** by Rachel Browne, and **The Murder of George Keuter** by Cliff Keuter.

Rialto is described by Browne as a "nostalgic and entertaining piece." The eleven dancers wear tuxedos and dance to the melodies of George Gershwin.

Interiors, a duet with Browne and Lipitz, is based on the poems of Winnipeg poet Dorothy Livesay. According to Browne, "It is concerned with an older woman remembering and accepting the past and the present." The dance is accompanied by a live folk singer, Jim Donahue.

The Murder of George Keuter is recommended by Browne as being a highlight of the program. George Keuter, the cousin of choreographer Cliff Keuter, was murdered by a sniper on a beach. Keuter's dance deals with "what happens to the male image in its harshest form. There are allusions to war games and athletic competition. The principal theme, however, is the breakdown of mores in society," explained Browne.

On February 18 **Contemporary Dancers** will perform a second program of dance, **The Murder of George Keuter** will be the only repeat.

Baggage, choreographed by Anna Blewchamp, is the only dance on this program that has never been to Montreal. Browne outlined **Baggage** as a "witty dance about women's superficial images of self as taught by the commercial world. It contains a definite point of view that is both funny and poignant."

Contemporary Dancers will be at Moyse Hall February 17 through 19. It is a good opportunity to see the works of some of contemporary modern dance choreographer's finest.

Theatre

Doctors Spark Laughter

Eva Friede

by Faith Backus

The Learned Intellectuals: what is the reality of their private lives, behind their economic theories and Assyrian paleography? With its presentation of Muriel Spark's **The Doctors of Philosophy**, the McGill Players' Club offers us a glimpse into the world of a family of academics. Quite in contrast to the expected formal, rational actions of the educated mind, we see actions which are decidedly emotional, irrational, but nonetheless entertaining.

The Delfonts are an educated couple; Charlie (Cary Goldweber) is a leading economist and Catherine (Cheryl Goldsmith) has a PhD. in paleography. Their life is relatively uneventful. They are seemingly content until a visit from Leonora (Claire Hopkinson), their maiden professorial cousin, upsets the calm. She comes downstairs late one night and asks Charlie to "Give me a child. I want to conceive a child." This starts a series of events in which the irreconcilability of satisfaction in both intellectual pursuits and sexual relationships, especially for women, is shown.

As Leonora, Ms. Hopkinson's stage presence was remarkable; the detachment of the character was evident in her every gesture and expression. As the action developed, she managed not only to retain her rigid exterior but to express inner emotional conflict.

Cary Goldweber portrayed the harassed Charlie admirably. His agitation at Leonora's repeated accostings was humourously believable, as was the way in which he handles, or is handled by, his wife. The women in his life obviously leave him befuddled; his solution is usually to retreat to his club.

Another of Catherine's cousins, Annie, skillfully handled by Shauna Cairns, adds colour and life to the play. She swoops onto the scene, flamboyantly dressed, and finds the goings-on infinitely "thrilling!" Her rambunctious behaviour is a comical contrast, both physically and verbally, to the Delfonts' conservatism.

From the first entrance of the Delfonts' maid, Mrs. S. (Mary T. O'Connor), the audience was kept laughing by her wonderfully simplistic, perceptive comments on the situation. Ms. O'Connor has the timing and finesse necessary for successful comedy. Ignoring minor stumbles over some of her many tongue-twisters, she keeps the play moving with her screaminly funny lines.

Catherine (Cheryl Goldsmith), Charlie Brown (Keir Cutler), Daphne (Wendy Matthews) and Young Charlie (Leon Margulies) were all one-dimensional characters. Each actor presented a static manner for their character, with none of the variations appropriate to the changing action.

The set of **Doctors of Philosophy** staged in the round on a rotating platform was a technical accomplishment. The device was very effective in accentuating the tenuous, revolving reality of the characters' lives.

George Kopp, director, is to be commended for presenting a complex many aspects. While keeping the comic aspect to the foreground, he brought out the deeper conflicts and problems. The production begins strongly; the almost slapstick witticisms are thrown between the characters with precision and exuberance. However, as the action progressed through the short but active second act, momentum was lost and never fully regained. Much of the comedy of the last act was missed due to what seemed to be a breakdown in the actors' physical communication. The climactic final scene lacks the dynamism and spontaneity of the hilariously successful first two acts.

Leanora (Claire Hopkinson) and Mrs. S. (Mary T. O'Connor) above, and Charlie Delfont (Carey Goldweber) below, in scenes from Doctors of Philosophy, written by Muriel Spark, directed by George Kopp, and featuring $800-worth of steel ball bearings. The comedy will be playing until February 13 at the Student Union.

Eva Friede

Is Morality

by Chris Pomiecko

"For I am evyn he thatt made bothe heaven and helle;
And of my myghte powar holdith vp this world rownd.
Magog and Madroke, bothe the did I confownde,
And with this bryght bronde there bonis I brak on-sunder..."

It was the task of the Medieval Drama Workshop to translate this Middle English, from a Mystery Play entitled **Herod the Great**, into an enjoyable experience for a modern audience. The company, directed by Professors Harry Anderson and Leanore Lieblein, succeeded admirably in entertaining a twentieth-century audience without changing the play. They brought the modern audience back to the Middle Ages. The only concessions made to progress were the use of the electric light, rather than sunlight in an open field, and some bits of standard comic shtick, which, for all I know, could have existed nine hundred years ago.

The performance opened with a music program by a group called Sanz Cuer (medieval French for Sans Coeur, which was a current song). Four women dressed in troubadour outfits played compositions written from the twelfth to the fifteenth century on various recorders, a psaltry, derbouka, krumhorn, rackett, cornamuse, and other ancestral instruments. Sanz Cuer performed five songs with lyrics in Latin, Medieval French and Middle English, and were delightful throughout, ending with a going-to-church singalong.

The plot of **Herod the Great** is taken from the Bible; after Christ's birth, King Herod, receiving the prophecy that a babe would someday overpower him, orders all newborn males slain. But the emphasis in the play from the Wakefield Cycle, a collection of Biblical dramatizations performed from the 14th to the 16th centuries, was on the character of Herod and the impotence of secular power. Allan Rick Butts splendidly portrayed the petty tyrant Herod, thrashing about the stage, and threatening both audience and other players. His more subtle bits, such as chewing on a rug and sticking his fist in his mouth in a fit of rage were comical, but effectively added to the character.

All characters performed as if the audience were a group of church-going peasants, to whom the moral of the play must be made perfectly clear with physical and verbal threats of damnation and death. As the two soldiers, Francine Flynn and Pat Wyder roamed around the audience, jabbing at them with wooden swords and scowling. Flynn and Wyder also added comic relief to the play, demonstrating effective ways to kill babies.

The costuming by Pat Wyder, with special thanks to Cathy Graham, was luxurious and authentic, from the soldiers' helmets to the Consul's Chaucerian slippers.

Occasionally it was difficult to understand what the actors were saying. The lilting sing-song rhythm of Middle English is melodic and pleasant and would have lost this

Dead today?

beauty in translation; but at certain points in the play, especially during Herod's impassioned warning to the viewers at the end, the language seemed to bear little resemblance to our modern tongue.

Through its stubbornly medieval and meticulous presentation of **King Herod,** the Medieval Drama Workshop (110-565D) has proved that medieval drama is not dreary reading, but entertaining theatre.

****

After the fall of Rome in 487 AD, and with the rise of Christianity as a political power, public entertainment was declared blasphemous and outlawed. In fact, by 200 AD, Christian clergyman were encouraging churchgoers to avoid the theatre. In 200, Tertullian wrote in **de Spectaculum, (On Public Spectacles)** that Christians should ignore the theatre on earth because the Judgement Day would provide much better viewing, of tragedians whose "lamentations will be more poignant because of their own pain", and of comedians, who would be more entertaining as they "turn and twist . . . nimbler. . . by the sting of the fire that is never quenched!"

But the theatre did survive in the form of mimes and travelling players. In this category of mimes were included jongleurs, troubadours, histriones, tale-tellers and puppet-masters. The material of these migratory performers was generally secular, ranging from bawdy to heroic. Although officially condemned by the Church, many a monk enjoyed these performers, indicated by a document from the Bishop of Lindisfarner, where he advises monks to feed paupers at the monastery gates, rather than play host to actors within. When the act drew its subject from church rite or mysteries, these rituals were adapted and often bowdlerized; for instance the Sacrament of Baptism became a comedy about people dunking each other.

But the secular theatre of the mimes did not create the Church drama; rather, the liturgical drama of the middle ages grew out of the tropes, which were short dramatic insertions in Church service. These tropes soon became mystery, miracle, and later morality plays, which were eventually adapted for public enjoyment. Out of the more artistically secularised morality plays arose the Renaissance theatre.

The distinction between mysteries, miracles and moralities did not exist during the Middle Ages. Not until the eighteenth century were these categories invented. The term mystery play then came to include only religious plays based on Biblical narratives and factual narratives; a miracle play, on the lives and legends of the saints. Morality plays are based on the conflicts of abstractions and ideas, virtues and vices personified.

The mystery plays were performed in Cycles, a series of pageants or plays within the play, which ran from dawn to dusk or (more mercifully) on consecutive days. As the Banns for the North Town Cycle promise:

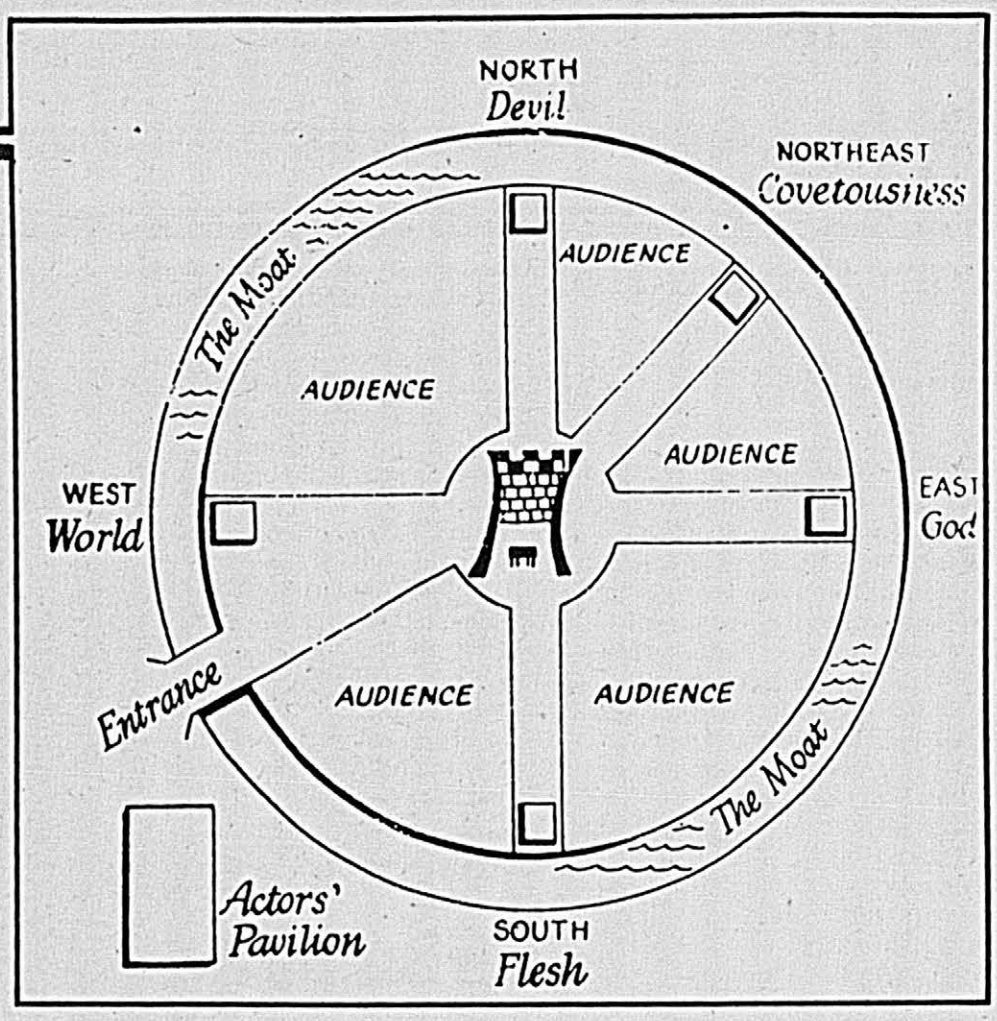
"The xl. ti(40th) pagent xal be the last.

And Domysday that pagent xal hyth."

The first pageant, they advertised, would show the creation of the earth. From the Creation to Doomsday in forty acts, including the Old and New Testaments; no wonder the Mystery cycles began to include comic and secular elements. Not even the most devoted Medieval church-goer could stand through a twelve-hour recitation of the Bible.

The plays were performed either at one place — inside the church, on the village green or in a public park, — or in a procession. When stationary, the stage was created by a ditch, wall or fence around and area, which created theatre in the round. When processional the different pageants in the play would be performed at a series of stations along a main route. The wagon would stop at a station and perform pageant number one, then move on to pageant site number two and perform the second segment. These wagons were huge, having two or three levels: a main stage level—earth, a lower level—either hell or the dressing rooms, and sometimes an upper level for heaven.

Some of the more wealthy guilds (for it was the guilds, the Bakers, the Vintners, the Goldsmiths who sponsored these plays) could afford elaborate and realistic scenery. Constuming was also important for its splendour and colour symbolism. The devil was always in black, complete with horns, tails and a pitchfork; God was in white; and Adam and Eve were usually obscured from the shoulders down.



One interesting aspect of the guild sponsorship was the correlation between the guild and the play performed. For instance, the Shipwrights sponsored **Noah's Ark;** the Vintners, **the Wedding of Cana;** the Plumbers, **the Woman Taken in Adultery(?);** and the Butchers, **the Crucifixion.** The influence of the secular on religious theatre is evidenced by the very nature of sponsorship.

From Noah to O'Neill

The first example of Medieval drama is believed to be the **Queen Quaeritis** Trope, simply a three line dramatization, in Latin, of the point in scriptures when Jesus' followers went to his tomb and couldn't find his body. This dramatic presentation was inserted into the Liturgy of the Mass. After, longer dramatizations of scripture, still in Latin, were created to augment the liturgy and eventually were separated from the body of the mass and performed independently.

With the introduction of the vernacular to the writing and performing of the play came the development of theatre as a craft. Mystery plays, based on events in the Bible, took these events and expanded them into dramatic sequences. Characters from the Bible took on human characteristics. For instance, in the Chester Dyer's presentation of **The Deluge** there is a scene of domestic squabbling between Noah and his wife, after which he says, "Lord, that women be crabbed aye."

Writers and performers of the Miracle and Mystery plays began to create works which, besides edifying the audience upon a spiritual truth, would appeal to their emotions. The pathos of the situation of Abraham sacrificing his son Isaac was emphasised by creating credible, if simplistic, character. In the production of **Herod the Great,** there is comic interplay between the two soldiers and a pathetic mourning sequence with bereaved mothers.

From this secularization of liturgical plays, Medieval theatre went in two distinct directions. First came the Morality plays, not based on scripture or legend, but in which the moral of the play predominated. The best example of a Morality play probably the most well-known, is Everyman. Some of the characters in Everyman are God, Everyman, Death, Good Fellowship, Cousin and Goods. God sends Death to tell Everyman that he is dying. Everyman is afraid, because he has led a wicked life. He asks Good Fellowship, Kindred and Cousins to accompany him, but they refuse. His Goods (Knowledge, Beauty, Strength and Five Wits) also abandon him, but he is joined by his Good Deeds (Discretion, and Confession.)

Personification of abstract values, which originated in Greek myth and theatre, was generally discredited in the Renaissance as a superficial dramatic device, an easy way out. Shakespeare mocke it in **A Midsummer's Night's Dream,** when he has a group of itinerant craftsmen introduce the Moon and A Lion into their conception of Pyramus and This-be. Yet he also resorts to introducing Time as a character into **A Winter's Tale.**

But the character of Everyman has survived in theatre to this day. Shaw praised the Medieval play highly in his introduction to **Man and Superman,** and claims that his character Ann Whitefield was based on Everyman. Elmer Rice, in his play **The Adding Machine,** introduced a character Mr. Zero, a bleak, modern Everyman in a world of mass-production. In his play **Hairy Ape,** Eugene O'Neill creates his own version of Everyman. Robert Bolt use Everyman as a mirror, an attached observer in **A Man For All Season,** as did Jean Anouilh in **Antigone.**

Everyman as a symbol of all humanity has been important to theatre because it gives the audience a link to the action on stage. That is why choruses were used in Greek theatre, why Everyman was important to the didactic purposes of the Morality plays and why the symbol, under various guises, like Mr. Zero, and Willy Loman, prevails in theatre.

continued on page ten

Music

from the studio.. Bowie

By CHRIS POMIECKO

Before its release, David Bowie had planned to title his new album **Day Music and Night Music**, which would have been a more appropriate title than **Low**. The day music on side one is upbeat and bouncy, with a driving beat. Side two is completely different: somber and heavy, more symphonic or impressionistic than rock-and-roll.

Low bears little or no resemblance to any other David Bowie album. To anyone futilely grasping at the glitter rock personal of "Ziggy Stardust", or even the plastic disco king of "Young Americans", Bowie gave the warning long ago in "Changes": "Watch out now, all you rock and rollers." Although the first side incorporates the essentials of rock: Carlos Alomar's chugging rhythm guitar, George Murray's insistant bass, and especially the piledriving drums of Dennis Davis, the driving energy inherent in rock and roll is tempered by Brian Eno's cool and quirky synthesizer leads.

Bowie's blend of these two different elements gives side one its intriguing and effervescent textural sound. His lyrics on five of the seven first-side tracks are catchy but more sonal than literal. In other words, he uses his voice and the words as an additional instrument.

Side two contains four long slow pieces, abandoning guitar, drum and bass. It also abandons lyrics in the conventional sense of the word: Bowie sings syllables of known language, which gives an eerie quality to the music.

What remains is a montage of impressionistic, synthetic orchestration slow and solemn, dense and multilayered. It is mysterious and confounding at first and it will take many more listenings for this reviewer to decide whether Bowie has created an innovative masterpiece of synthetic sound or a pretentious bore.

Whether or not the second side of **Low** succeeds as a musical statement, the first side is good listening, the album as a whole comments favorubly on Bowie's continuing growth and maturation as a musician, Unlike many other less-talented artists like Kiss,. one can strip off the image and find something substantial underneath Bowie.

And to those who like the album and want to find more of Eno, I would recommend **Another Green World**, a surrealistic and bizarre musical journey. Bowie has long been noted for bringing deserved recognition to obscure artists like Lou Reed and Mott the Hoople, and I hope that this album will make Eno more than just another stomach remedy.

from the stage... Stringband

by Mary Lynn Fiske

The first concert of the winter term ASUS folk music series featured Stringband, on Feb. 4 and 5, at the Douglas Hall residence. Though they have played throughout Canada, this was the Montreal premiere for the Toronto group which consists of banjo picker-singer-songwriter Bob Bossin, guitarist-singer-songwriter Marie-Lynn Hammond and fiddler Terry King.

Stringband's repertoire boasts a variety of material from token bluegrass, MicMac songs from Nova Scotia, French Canadian traditionals, to '30s jazz, as well as original compositions. Keeping note of the fact that Bossin and Hammond have been together six years. "going through a lot of stages", continually sampling old and new material, and taking into consideration Bossin's partiality to any song that is "a bit weird", the variety of music is easily explained.

Stringband does justice to the traditionals, but really wax brilliant on their own material: **The Story of Mrs. Murphy**, and **The Warboy** who "never could stop flyin'" and "came home a hero with a cane" show perceptiveness and sensitivity, and were well executed. Bossin's **Did You Hear They Busted the Fiddle Player** and **Daddy Played Baseball** are also carefully written and delightful to hear. One naughty song dedicated to a high school principal (perhaps yours and mine) flabbergasted the audience and was a lot of fun.

Whereas Marie-Lynn and Bob are the talkers and in most ways the center of attention, "smiling Terry King" remains an unobtrusive vocal presence (and a target of the witticisms of his colleagues) and jazzes up the pieces with his dancing fiddle bow. His sole vocal contribution, a song about an Eskimo, was hilarious, (although whether the humour was intentional is difficult to say). The group works well together, changing easily from the Bossin conversational walkalong songs to those of an up tempo beat, and showing competency on a variety of instruments.

Douglas Hall provides an informal and intimate atmosphere for these shows: the audience sits on the floor, on chairs in the back and on tables along the wall. At break time, all kinds of delicacies can be bought in the foyer: rosehip tea and herb bread, prepared by the cook of the Yellow Door Coffeehouse. The performers sell albums and mix with the audience; the ambiance is very easygoing and relaxed.

All in all Friday night's show was enjoyable. Though Stringband's repertoire is a little scattered, it is bound together by their singing style. They perform the songs they enjoy and manage to engulf the audience in their enthusiasm. Their particular brand of music does show consistency, and I would say they have grown a good deal since their first albums "Canadian Sunset" and "National Melodies". Their forthcoming album "Thanks to the following" should really be worthwhile.

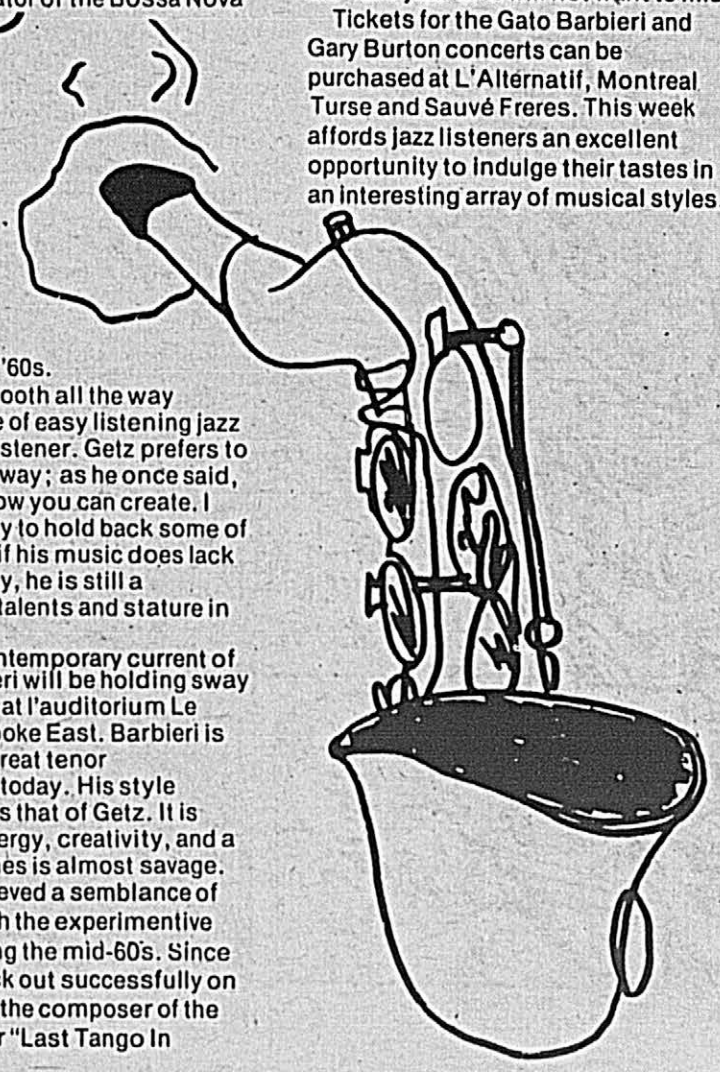
Coming Up

by James Muretich

This week promises to ve a very eventful one for jazz fans in Montreal. Three major artists, each representing a very different style, will be making their appearance in our city.

Starting yesterday, and playing nightly until Saturday, Stan Getz will be at the Rising Sun on St. Catherine.

Getz is one of those musicians whose name has a certain magical quality about it. He has been a major tenor saxophonist in jazz since the late 1940s and has played with Stan Kenton, Benny Goodman, and Woody Herman. He was one of the early exponents of what is known as "cool jazz" and an initiator of the Bossa Nova craze in the early '60s.



His style is smooth all the way through, the type of easy listening jazz that offends no listener. Getz prefers to play this relaxed way; as he once said, "When you go slow you can create. I like to play simply to hold back some of my ideas". Even if his music does lack some spontaneity, he is still a musician of fine talents and stature in the jazz world.

More in the contemporary current of jazz. Gato Barbieri will be holding sway this Friday night at l'auditorium Le Plateau, Sherbrooke East. Barbieri is one of the truly great tenor saxophonists of today. His style directly contrasts that of Getz. It is bursting with energy, creativity, and a power that at times is almost savage.

Gato first achieved a semblance of fame playing with the experimentive Don Cherry during the mid-60s. Since then he has struck out successfully on his own and was the composer of the musical score for "Last Tango In Paris". Yet his greatest musical creations are to be found in such albums as "Yesterdays", "El Gato" and others, when he explores a style that has become known as "Third World jazz". Employing Latin American rhythms and instruments, his tenor saxophone literally screeches with emotion and energy. His wife Michelle, describes him and his music as follows: "Gato is at his best when he is heart-breaking and yet at the same time, as in all of his music, there is a great feeling of strength, too: a strength that is in the earth, that comes from the earth". His music is definitely full of vigour and strength and this concert is a must for jazz fans interested in the new creative tendencies of the tenor saxophone.

Saturday night, Le Plateau presents Gary Burton, an excellent vibraphonist. Burton has been exploring new musical avenues since 1972 when he left the Atlantic label to join the ECM family in Europe. His talent lies in transforming the tunes of others into arresting musical compositions. He has surrounded himself with an impressive quintet including bassist Steve Swallow who has been playing with him since the Atlantic days. His music is at times gentle to an extreme, revealing meditative flights of fancy on the vibraphone such as "Jesus Maria" on his "Dreams So Real" album. At other times, a song such as"Ictus-Syndrome-Wrong Key Donkey" shows the level of intensity that his quintet can attain. This too is another concert of rare quality that die-hard jazz fans will not want to miss.

Tickets for the Gato Barbieri and Gary Burton concerts can be purchased at L'Alternatif, Montreal Turse and Sauvé Freres. This week affords jazz listeners an excellent opportunity to indulge their tastes in an interesting array of musical styles.

classifieds

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — $3.00, maximum 20 words, 15 cents per extra word; all other — $6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organization).

FOR SALE

SEIKO WATCH with alarm (Bellomatic); only used for 1 month, $160 new, asking $100. Call 279-7036.

Hand-knitting yarn, velvet, imitation fur, crushed velour, upholstery material at manufacture prices; Mon.—Fri., 9—5:30 pm, Magasine Davidson, 1870 Davidson St. (corner Ontario E.). 527-1269

HOUSING

CO-OP has two UNFURNISHED ROOMS, available March 1, in large Westmount house, rent $90 / month plus utilities. Call 487-7796.

VAN & DRIVER available for light moving. Reasonable rates. Prompt, efficient, friendly and other adjectives available on request. Phone Alan, 276-0900.

MOVING? THE PROFESSIONALS—Guaranteed lowest prices in Montreal. Efficiency, reliability unquestionable, insured, student discounts. Call T.C. Moore Transport, 481-6385, 486-3887.

VERY COMFORTABLE BACHELOR 1½, corner Metro Pie IX. $35 per week includes lighting, heating & taxes. Phone 256-3957 or 254-0019, Olympique 2732 Pie IX.

JOBS

SUMMER CAMP JOBS: bunk counsellors, instructors for arts & crafts, canoeing, dramatics, tennis & gym, photography. Pripstein's Camp, 481-1875.

VOLUNTEERS NEEDED as classroom aides for emotionally maladjusted and learning disable children, ages 7 - 12. Gus, 737-6052 (day); Mark 489-3528 (eves.).

Special Education; VOLUNTEERS NEEDED as classroom aides in public school for educable retarded. Call Joanne, 372-4211 (eves.) or 727-5704 (school).

FOREIGN EMPLOYMENT—Over 50 countries now hiring. All occupations. Excellent income, transportation paid plus many other incentives. Send $4.00 for a complete up-to-date list of international companies who are currently hiring. Refundable if not entirely satisfied. Don't miss this exciting and lucrative opportunity. Imperial World Service, Box 296, Snowdon P.O., Montreal.

MISCELLANEOUS

FLUTE and Classical GUITAR LESSONS, professional instruction. All levels, 288-4475, 735-6759.

Writing GRADUATE SCHOOL APPLICATIONS a hassle? Bring your questions to a clinic Friday, Feb. 11, from 12—2 pm at McGill Counselling Service. Sign up by phoning 392-5119.

ANGLICAN EUCHARIST, simple, contemporary liturgy every Monday at 12:30 pm at the Yellow Door, 3625 Aylmer. All welcome.

MODERN DANCE presentation, Feb. 11, 8:00 pm in Moyse Hall. Works by McGill students, A. Frank, & M. Goldstein. Tickets $2.00 students, at door, or Jande Hodge Dept. of Phys. Ed.

SKI MONT TREMBLANT: Accomodate 10, private chalet, 10 min. from mountain. Bed and continental breakfast $8.50 per night. 819-425-5452.

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COUNSELLING STUDENT would like to meet people who think that they might benefit from talking with a counselling student!!! Call 392-8880 and leave message for Jerry P.

IMPROVE YOUR FRENCH Private lessons [$10 per hr]. Group [$5 per hr.]. For appointment call 342-0475 between 9:30—4:30.

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RIDE wanted to BOSTON: Feb. 10 eve. or 11 morn. for 2. Will share driving and expenses. Call Karen 274-8670.

PERSONAL

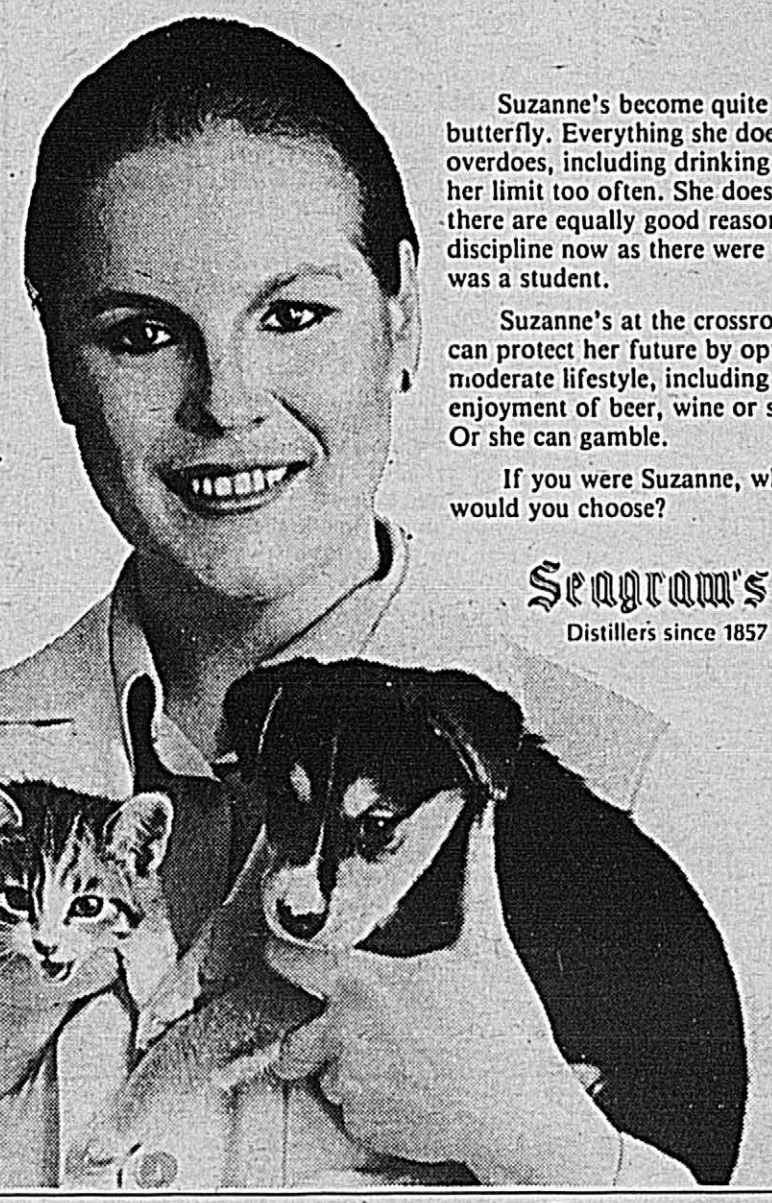
PROBLEM? Feel you need to rap with a rabbi? Call Israel Housman: 341-3580.

Worship, social events, discussions, social action, study and prayer—call CHAPLAINCY SERVICE, 392-5890.

LOST

One pair of WIRE RIMMED CLASSES in case on Friday. Please phone 937-1720.

If potential were everything in life, Suzanne would have it made.



When Suzanne's parents gave her the collie she wanted for her twelfth birthday, they also gave her her first thoughts of becoming a veterinarian.

She got there the hard way, with long hours of study and the discipline to say no to fun when she couldn't afford to be diverted.

Today, on staff at one of Canada's best veterinary clinics, she has every potential for success. But she also has a problem.

Suzanne's become quite the social butterfly. Everything she does, she overdoes, including drinking beyond her limit too often. She doesn't realize there are equally good reasons for self-discipline now as there were when she was a student.

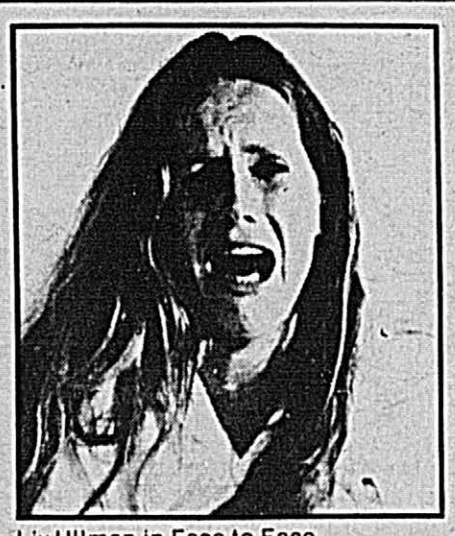
Suzanne's at the crossroads. She can protect her future by opting for a moderate lifestyle, including the sensible enjoyment of beer, wine or spirits. Or she can gamble.

If you were Suzanne, which would you choose?

Seagram's
Distillers since 1857

Calling at night can save you money. Trans-Canada Telephone System

Film



Liv Ullman in Face to Face.

McGill Film Society L 132

Feb 11 **Anna Karenina:** A Garbo classic; not her best but definitely worth seeing. 7 and 9:30.

Feb 12 **Alice Doesn't Live Here Anymore.** If you haven't seen it yet, it's about time. Great acting. 7 and 9:30.

Cinema V 5560 Sherbrooke St. 489-5559

Feb 9. **Friends** — a film that bills its soundtrack higher than its story content—rightly so. 7:00.

Harold and Maude — a very funny story about suicide and love: worth seeing twice. 7:15

Roma — Fellini Turo of Rome. If you like the way Fellini conducts tours, the film is about average 9:15.

The Music Lovers — a terrible movie that could not even be saved by Richard Chamberlain's exceptional performance. 9:45.

Feb 10. Jonathan Livingston Seagull is a soapy story about freedom and individuality. The music is fair. 7:00.

Harold and Maude—see above. 7:15

Armanacord — Fellini's best and easy to digest. 9:15.

El Dorado — a better than average typical western with John Wayne and Robert Mitchum as the good guys. 9:45.

Feb 11: Cousin-Cousine — family fun from France. 7:15

The Naughty Victorians — porno yawner from England. 9:45

The Harder They Come—the reggae alone makes this worthwhile. 7:00

Silent Movie substitutes slapstick for dialogue; quite good despite the absence of Gene Wilder. 9:15.

Putney Swope — a slightly outdated look at advertising, but still moderately entertaining. 12:00 pm.

Feb. 12 The Harder They Come see above. 7:00.

Cousine-Cousine. 7:15.

Silent Movie, 9:15.

The Naughty Victorians. 9:45.

Putney Swope. 12:00 pm.

Feb. 13: **Around the World in Eighty Days**—stay at home unless you're under twelve. 4:00

Death in Venice — a very compelling film with a great soundtrack. 7:00.

Silent Movie. 7:15.

Kaseki 9:15

Face to Face—terrific Bergman with Liv Ullman giving a great performance. 9:45.

Feb. 14: Silent Movie 7:00

Face to Face 9:15

Silent Movie 9:15

Once Upon a Time in the West—a run-of-the-mill spaghetti western with Henry Fonda. 9:45.

Feb. 15: Catch-22 — recently cut to pieces on television so that is a good chance to fill in the gaps. 7:00.

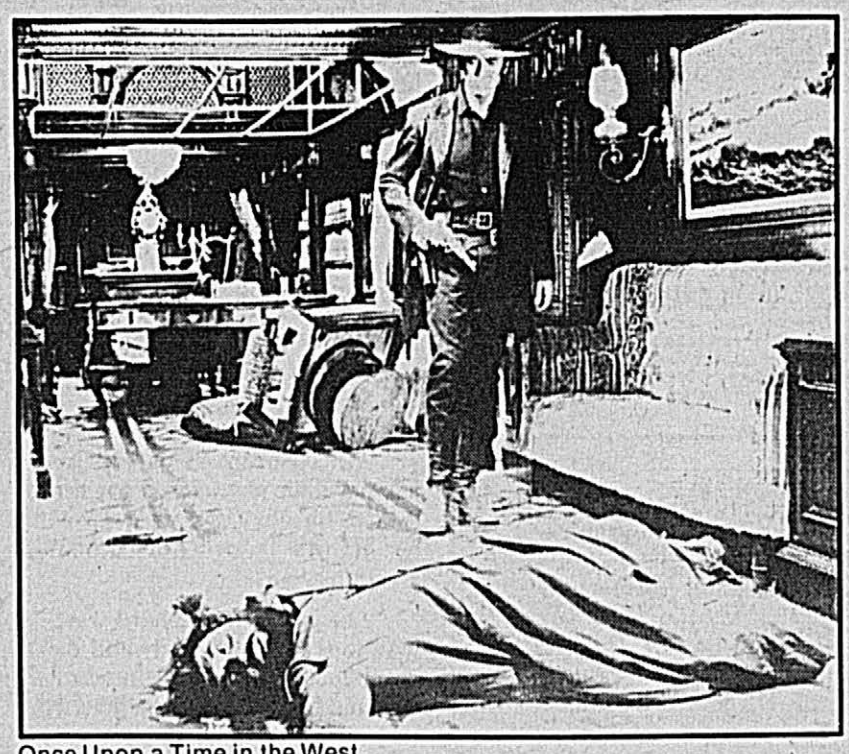
Julius Caesar — done in 1953 and stars Marlon Brando and James Mason. 7:15.

The Man who Skied Down Everest — for powder hounds and national Geographic fans only. 9:15.

Slaughterhouse-Five — great adaptation of Kurt Vonnegut's novel. Should not be missed. 9:45.

Seville Festival, 2155 St. Catherine Street 932-1139.

Feb. 9: Macbeth — Polanski's version of Shakespeare's play which drowns in its own blood. 7:00.



Once Upon a Time in the West.

Ladies and Gentlemen the Rolling Stones — a forgettable film using footage from the Stones' 1972 concert tour. 9:45.

Feb. 10: La Salamandre — an oppressed member of the proletariat trying to move up to the middleclass. 7:00.

The Groove Tube — everything you've wanted Saturday Nite Live to do that couldn't get by the television censors. 9:30.

Ladies and Gentlemen the Rolling Stones. 12:00 p.m.

Feb. 11: The Groove Tube. 7:15.

Ladies and Gentlemen the Rolling Stones: 9:30.

Gimme Shelter; the Rolling Stones provide the music, Hells Angels supply the violence and Tina Turner provides the comedy. 12:00 pm.

Feb. 12: Puf 'n' stuf is fun for ages 6 to 6½ 1:00.

Puf 'n' stuf. 3:00.

On The Waterfront—Vintage Brando worth seeing again. 5:00.

All Screwed Up — Moderately funny but gradually tedious. 7:15.

The Groove Tube. 9:30.

Ladies and Gentlemen the Rolling Stones. 12:00 pm.

Feb. 13: Puf 'n' stuf 1:00 and 3:00.

All Screwed up 5:00.

On the Waterfront 7:15.

The Groove Tube. 9:30.

Feb. 14: Romeo and Juliet — a good film for lovesick Valentine's daysies. 7:00.

Exterminating Angel — a strange thriller about ill-mannered dinner guests who refuse to leave the party and insist on dying all over the house. 9:45.

Feb. 15: The Garden of the Finzi-Continis is very good and very depressing. 7:30.

Dodes Ka Den: Japanese surrealism in a junkyard. 9:30.

Morality...

continued from page seven

Bad Movies, Potato Chips and Godzilla.

Although Morality and Mystery and Miracle Plays became largely confined to the realm or the church and largely ignored during the Renaissance, many characteristics of medieval religious drama were adapted or accepted as conventions, and have survived to now. For instance:

Theatre Staging. Performance in parks and village squares introduced the idea of taking the theatre to the people, quite different from the Greek amphitheatres or even the Elizabethan stage. It is different also from the idea of travelling ministrels. People went to the Globe Theatre, ministrels went to the people, but in the open air theatre of Medieval Religious plays, the people and the players met half-way.

Also, the idea of creating a specific stage out of the environment was introduced in **The Castle of the Perseverance** where a moat was dug and a castle set up at each performance. Furthermore, the idea of the audience as part of the action, indicated in the diagram by the seating of the audience within the moat, is a concept which was abandoned in Classical theatre, but is now widely used in Modern theatre. The moralistic didactic purpose of religious drama necessitated direct contact with the audience, to warn that it would happen to them.

Colour symbolism. Medieval Christian theatre created the moralistic aspect of colours. Greek theatre used colour as symbols, but not in a moral sense. In **Oedipus Rex,** the colours move from the black of ignorance to the white of discovery. In Medieval Drama, white was good and black was evil; many performances also adapted the colour code of the Church: white for rejoicing, green for hope or truth, red for charity or righteousness; and black for peace or mourning. (Thus it seemed odd for Herod, in the McGill production, to be arrayed in red and silver.) These moral overtones to colour have survived to this day, through westerns with the good guys on the white horse or dressed in white, and the bad guys dressed in black or with black horses. More recently, nowever, with the advent of Luscher and other psychologists who stress the subconscious meanings of colour, different meanings have been assigned to colour and colour combinations.

The Devil. Medieval drama gave us our first physical convention of the devil, with horns, a tail, and a pitchfork. This was how the devil was invariable portrayed in medieval theatre. But the black of evil has given way to the red of fire or heat in the modern cliché.

Drama in the Church. Unfortunately, through the centuries, the Church has abandoned the use of drama for the indoctrination and edification of the people. The only Liturgical theatre which survives is the re-enactment of the Passion Play, performed in some sects during Lent and at Easter.

Modern ecclesiastic presentation of the Bible is generally limited to a word-for-word recitation of the scriptures, the form of the earliest mystery plays.

Godzilla movies. No form of modern media has seemed to grasp the essentials of Medieval theatre more than the modern monster movie. Invariably, one of the monsters is God (Godzilla, King Kong), and one of the monsters is the Devil (Rodan, Ghidra). These creatures, like the characters in Morality plays, are abstractions; they are good or evil, In one movie the good monster was white; and the bad monster, of the same species, was black. But I plan to write my senior thesis on this, so I'll say no more.

Technological programs a must for Indian agriculture

By Janet Rose

More accurate studies and appraisals of modern agricultural projects in India were called for by Dr. G.S. Bhalla in a seminar on "the impact of the Green Revolution" on Monday.

Bhalla explained to an audience of eight that popular literature on the Green Revolution project emphasized the "negative effects" of the project, however, he stressed that most of the literature is based on inaccurate information.

Bhalla, Professor of Economics at Panjab University, claims to have been instrumental in initiating research programs for India and other underdeveloped countries. The author of a study entitled "Changing Structure of Agriculture in Haryana—a study of the Impact of the Green Revolution", Bhalla helped bring new attention to Indian agricultural developments.

The Green Revolution, an attempt by the Indian government in the 1960s to develop the agricultural sector by introducing improved technology and new methods of farming, has been the subject of much controversy.

Bhalla claimed initially, the project was enthusiastically encouraged by Western countries as a possible solution to the poverty crisis that has troubled India for so long. When results failed to emerge, foreign responses to the project became critical. Specifically, Bhalla explained, criticism comes from those who believe that it is only the upper classes who benefit from the program and that it has caused greater income disparity between the classes in India.

In an attempt to test the impact of the new technology on total income and employment of cultivators in India, Bhalla discovered that middle income farms benefitted most from the program. What was significant, he claimed, was that the productivity of those who had not adapted the technology, regardless of class, was much lower than the efficiency found in the farms which had adapted the techniques. Dr. Bhalla stressed that "this study does not prove that in India there is no poverty but it does test the effects of the Green Revolution". He pointed out that it is not unemployment that is the trouble in his country, but underemployment. The people are not out of work, he explained, but the resources are not used as efficiently as possible. If things are to improve in India, Bhalla added, more programs such as the Green Revolution are imperative.

Unions . . .

continued from page 1

structure, because teachers thought the status quo was viable. The present reforms would have to be examined closely because they had immediate consequences on their present work contracts. "There is a lot we agree with in the GTX report," she said, "but perhaps we shall fight the whole thing."

Stating that they had achieved an "important victory," Michel Van Schendel of SPUQ went on to muse: "We have won the last battle but we still have to win the peace treaty," referring to the "back-to-work" agreement, which has not yet been signed.

Reminding the audience that SPUQ had won the abrogation of the Deprés reform, the official abrogation still had to come. The suspension **ad infinitum** of the Deprés reform means that UQAM professors shall sit on the "Commission des Etudes", a key committee which, despite its consultative status, affects hiring, sabbaticals and job security.

Van Schendel added that UQAM had merely modified their internal rulings to allow the professors to sit on the key committee, but that this régime of exception could be extended to all constituent campuses of the Université du Québec across Quebec if they were to struggle for it when they negotiate their work contracts.

Van Schendel quoted Deprés as having said that his reform could not be implemented if he did not control the "Commission des Etudes" committee. "We believe in the right to higher public education and this is what Deprés attempted to abrogate but we crushed him," Van Schendel remarked, referring to the recent concessions made to SPUQ.

The Deprés reform is based on the Californian concept of "Multiversity" whose priorities lie in the shifting demands of the labour market. Van Schendel added: "The reform would effectively centralize the power of the technocratic machine in the administration's hands."

Yvon Charbonneau, President of CEQ, stated that he was satisfied that "the Deprés reform had fallen due to this show of strength and that without SPUQ's efforts the future of the Deprés reform may have been different."

Charbonneau concluded that "political debates on these government measures will never come unless the unions bring them to the public."

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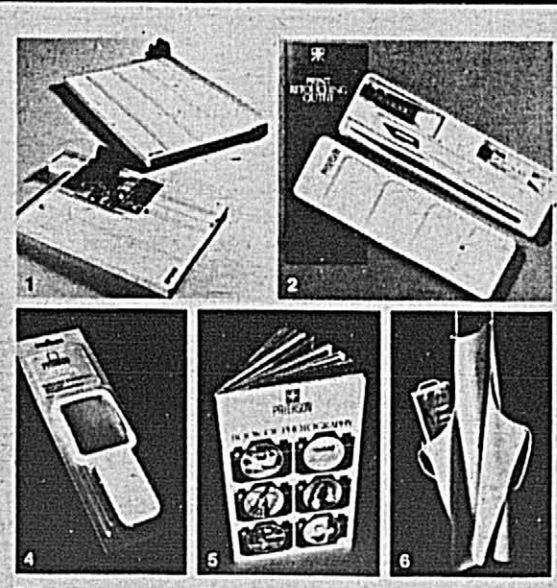

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today...

continued from page 2

involve the serving of liquor are reminded that registration of these events with the McGill Office of Conferences and Special Events must be made by February 10th. Room bookings in the University Centre (the Union) for these events should be made by 5:00 pm TODAY with the Building Manager, Union 106.

Ukrainian Club:
Ok, all you science majors, show yourselves. You finally got the time slot you so desperately wanted. There will be a VERY short meeting today, after which we Artsies will escort you to Tiffany's for 5 pm. All those who skip the meeting and head straight for the beer will be fined 5 cents. Get the point?

Fine Art Class:
Morrice Hall, room no. 107, 6—8 pm. Model and material provided. Instr. Ahmed Yar Khan.

All Clubs and Societies:
Only 2 days left to submit photos and written material covering 1975-76 events and activities for Old McGill '76 (the yearbook). The deadline is Friday, February 11. All material should be submitted in an envelope marked "Old McGill 76" at the Students' Society offices with your name and telephone number.

Student photographers:
Two days left to submit photos of McGill or Montreal, creative photography or photos of 1975-76 events to Old McGill '76. All material should be submitted in an envelope marked "Old McGill '76" at the Students' Society offices with your name and telephone number.

Student Struggle for Soviet Jewry:
SSSJ committee meeting 4:30 pm at Hillel 3460 Stanley, 3rd floor. Info 845-9171.

Music Faculty concert:
McGILL CONCERT BAND, direction: Richard Lawton. Works by Beethoven, Handel, Strauss, Kraft, Gould, Offenbach, Glière. 1 pm—free, Pollack Concert Hall, 555 Sherbrooke Street West, information: 392-8224.

McGill Players — Theatre:
From February 8 through 13, the McGill Players are pleased to present Muriel Spark's only play, **DOCTORS OF PHILOSOPHY**, directed by George Kopp. Curtain time is 8:00 pm, tickets are $3.00, students and senior citizens $2.00. Friday and Saturday nights adult ticket prices only. Reservations —392-8926, 392-8989.

Tennis Club:
There will be a meeting today at 6:00 pm in room 107 of the Union for all persons who signed up for the Men's A or B tennis tournament. This meeting is a **must**. If you cannot attend, drop by the office between 11:15 and 1:30 or leave a note in our mail box (hand it in at the Student Society counter). If you have not paid the $2.00 entrance fee please bring it with you. The tennis club regrets to announce there will not be a Women's Singles Tournament due to lack of interest. Have a nice day!

STEVE GOODMAN

in concert
Saturday, February 19
8:00 & 10:30 pm
Tickets on sale now at the Union Box Office
McGill Students $3.00 General Public $4.00
All tickets will be $4.00 at the door

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The Class of '77
(The Way You Are....)

If this is the year you graduate [and 4000 of you will...] you owe it to yourself to appear in the yearbook.

All photos must be taken by Tuesday, March 15. Avoid the last minute rush. Have yours taken this week. Information sheets available at the Union Box Office. The photographer provides: hoods and gowns free of charge, information and biography sheets.

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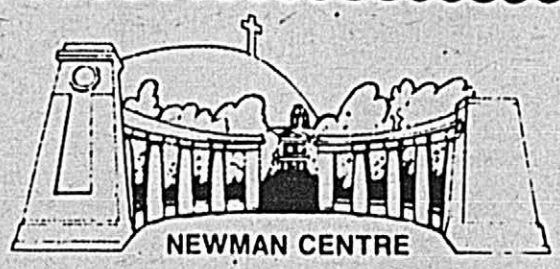

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